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### THE SEVEN AGAINST THEBES AS PROPAGANDA FOR PERICLES

The purpose of this article is to propose the hypothesis that Aeschylus, in writing and producing the *Seven against Thebes*, emphasizes the moral that a man under a curse may by unusual ability and utmost devotion save his city from destruction even though the curse falls upon him personally. The moral that I thus suppose Aeschylus to have emphasized is not only in harmony with the rational and patriotic feeling that animates other extant plays of Aeschylus, but it is particularly applicable to the case of Pericles as he was situated when the play was first produced in 467 B.C. Such a proposition as this can of course not be proved by factual evidence. All that can be done is to show, first, that known facts make it rather probable that Aeschylus would support Pericles in case of need, and secondly, that the inner design of the play is appropriate to such a purpose and not otherwise very clearly intelligible or effective.

Let us take up first the local and temporary circumstances that make Aeschylean propaganda for Pericles a likely event in the year 467. We know that Pericles acted as choregus for a tetralogy of Aeschylus, almost certainly the one that included the *Persians* and was

produced in 472, that the victory of Sophocles in 468 was gained by the verdict of Cimon and his fellow generals, that at this period choregus, dramatist, and actors might cooperate in voluntary association rather than by lot.<sup>1</sup> We can also observe that Aeschylus in extant plays is interested in institutional and constitutional problems rather than in personal psychology, and stresses progress through rational insight rather than heroic devotion to a private or uncriticized ideal. He was decidedly not a conservative. Furthermore Pericles was, in 467, just at the point of making his original bid for leadership. As Plutarch points out, the exile of Themistocles after 472, the death of Aristides not much later, and Cimon's preoccupation with the Persian war gave Pericles his opportunity. He had previously avoided political activity in fear of ostracism, but in the few years 467-461 he succeeded to almost undisputed leadership. By that time his follower or rival Ephialtes had been murdered, and Cimon had been ostracized.<sup>2</sup>

<sup>1</sup> The date of first production is given in the hypothesis of the *Seven against Thebes*. Aeschylus was first with *Laius, Oedipus, Seven against Thebes*, and *Sphinx*. The circumstances of Sophocles' first victory in 468 are recounted by Plutarch (*Cimon* 8. 7 f.).

<sup>2</sup> Plutarch *Pericles* 7. 1-4, 9. 2-4, 10. 6 f.

When Pericles made his bid for power, not long before 467, as nearly as we can judge, his opponents had at command an appeal to prejudice that they almost certainly used, the argument that Pericles shared the curse of the Alcmaeonidae, and that it would not be safe for the city to employ him as leader. His mother Agariste was a niece of the reformer Cleisthenes and a descendant of the Alcmaeonidae. As late as 432, the Spartans considered it a useful expedient to demand that the Athenians "drive out the curse of the Goddess." The Spartan Cleomenes had used this pretext to exile Cleisthenes for a time after his return to Athens in 510, and in 432 it was hoped "to discredit Pericles with the citizens and make them believe that his misfortune was to a certain extent the cause of the war."<sup>3</sup> The curse must have been at least as damaging, as a political argument, when Pericles was as yet untried. Aeschylus' portrait of Eteocles, who died in accordance with a curse, but neither wavered in his duty nor failed to protect his city, was bound to create a sentiment unfavorable to superstition and in so far helpful to Pericles. At no time did Pericles need such help so much as at the very beginning of his rise.

The clearest case of connection between a dramatic poet and a politician is that of Phrynichus and Themistocles. It is plausibly argued by Wilhelm Schmid<sup>4</sup> that Phrynichus' *Fall of Miletus* was produced in the archonship of Themistocles (492 B.C.) and as propaganda for his policy of defense against Persia. At any rate the poet was fined one thousand drachmas for reminding the Athenians of their own woes. When the *Phoenissae* of Phrynichus was produced in 476, Themistocles was choregus, presumably not by accident, for in this case the recent victory of Salamis, for which Themistocles received chief credit, was reported on the stage.<sup>5</sup> Similarly Aeschylus in his *Persians*, presented four years later with Pericles as choregus, refers to Themistocles' messenger alone of the Greeks, though he is not mentioned by name.<sup>6</sup> With his ostracism, Themistocles' anti-Spartan policy suffered an eclipse of about ten years, while Pericles at first bowed to the storm, then successfully championed the old cause against Cimon.

Meanwhile Themistocles in his absence was condemned to death, sought refuge with the King of Persia, and

was rumored to be the destined leader of a Persian force against his own city.<sup>7</sup> The identification of Themistocles with Polyneices would explain why Aeschylus has given no indication of the reasons that led Polyneices to attack his own city. The circumstances were quite different in the two cases. The threat of foreign conquest and the need for heroic defense were the same, and these alone are vividly presented. Plutarch tells us that the famous lines in praise of Amphiaraus were taken by the theater as a tribute to Aristides.<sup>8</sup> Even if the story is true, it cannot be used to prove a relation between Aristides and Themistocles like that between Amphiaraus and Polyneices, for evidently the audience who applauded Aristides did not associate him with the exiled traitor. All that the incident could prove is that the audience were quick to find a contemporary application of themes presented in the theater.

To make the audience see in Eteocles a prototype of Pericles, the coincidence that both belonged to families that were under a curse was perhaps enough. The similarity of names would also help in the matter of identification. Nor is it merely fanciful to compare the lofty austerity of Pericles, as described by Plutarch, with the

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<sup>3</sup> The quotations are from Thucydides i. 127. See also Herodotus i. 61 and v. 70 f.

<sup>4</sup> W. Schmid and O. Stählin, *Geschichte der griechischen Literatur* (Munich, 1929-48), Part I, Vol. II, pp. 173 f. For the fine see Herodotus vi. 21.

<sup>5</sup> Plutarch *Themistocles* 5. 4.

<sup>6</sup> The date of the *Persians* is given in the hypothesis with the information that Aeschylus was victorious. Inscriptional evidence that Pericles was choregus is found in IG, II, 971. See Adolf Wilhelm, *Urkunden dramatischer Aufführungen in Athen* (Vienna, 1906), p. 16.

<sup>7</sup> Plutarch *Themistocles* 23.

<sup>8</sup> *Seven against Thebes* 592-94; Plutarch *Aristides* 3. 4.

austerity and Olympic thunders of Eteocles as seen in Aeschylus' play.<sup>9</sup> Eteocles is nowhere represented as lacking in personal prowess or impaired in wisdom or patriotism because of his doom. His strength is always throughout the play contrasted with the weakness of the chorus of women. It is they who wail and entreat and lament. Eteocles, with complete disregard of his own fate, devotes himself with masterly skill and resolution to the deliverance of his city.

The *Seven* is a patriotic play of self-devotion, the only extant Greek tragedy in fact that is concerned entirely with the theme of self-devotion. That this was a favorite theme with the Greeks is proved by many examples, notably Codrus and Leonidas. These kings by their deaths took upon themselves the doom that would otherwise have fallen upon their cities. In the same way, we are told by the chorus, Laius had been ordered by Apollo to die childless and preserve his city.<sup>10</sup> He had not done so; hence it remained for his grandson Eteocles to end the line and simultaneously to secure the ultimate preservation of Thebes. That he is not childless in other versions of the myth is irrelevant. Aeschylus seems not to be concerned with any question of justice or morality in connection with the oracle. Laius certainly intended to obey the oracle when he exposed his infant to die. Like the prophecies of Thetis to Achilles,<sup>11</sup> the oracle merely enables Eteocles to choose his course with full knowledge of his doom. He thus gains in stature when he lets nothing deter him from his patriotic duty.

In Homer, not only Achilles but Hector knows that he must soon die, but values honor above long life. Hector even knows that his city and family are doomed, but fights on solely for honor.<sup>12</sup> His sister Cassandra in the *Agamemnon* of Aeschylus also goes courageously to a foreseen death.<sup>13</sup> But in Aeschylus honor is not enough. The sufferings of the Danaids and of Orestes lead to the establishment of institutions that make such suffering unnecessary for future generations. Marriage and punishment for murder are regulated by religion and the state. In these cases hero and heroine survive. Prometheus too gains an honorable position for himself as well as salvation for mankind by his suffering. Aeschylus does nothing to make decision easy for his principals. Orestes is confronted by Clytaemnestra, who with bared breast makes the strongest possible appeal to the sacred bond of motherhood.<sup>14</sup> But Pylades reminds him of Apollo's oracle and, so fortified, he strikes home. In the end he is saved by Apollo, Athena, and the Areopagus.

Eteocles, however, in order to save his city, must not only slay his brother but perish himself. Apollo is

against him as against Cassandra. His only choice is between cowardice and noble resolution. He does what Laius had not done, dies childless and preserves his city. He needs no oracle to remind him of his duty; his own heroic spirit is enough. As Gilbert Murray points out, the key to his character and to an understanding of the play is in the passage where he prays that destruction may not come upon his city.<sup>15</sup> He asks nothing for himself. A weaker man would have been appalled by the necessity of fighting his own brother. Probably many friends of Themistocles were tempted to prefer friendship to patriotism, but an Aeschylean hero could show no such weakness. The most intimate ties must not hamper the warrior in a noble cause. Aeschylus is not one to pry into motives, or even to make the verdict of justice clear. Polyneices claimed to have right on his side, but so did Eteocles; Aeschylus does not arbitrate. Eteocles is the stuff of which tyrants are made, yet in a crisis his very faults and even the family curse work together to preserve the city. According to Gilbert Murray he is the first clearly studied individual character in dramatic literature.<sup>16</sup>

There is, however, a crucial point in connection with the portrayal of Eteocles that must be faced. Are we to agree with those who maintain that at a certain point we cease to see in him "a cool-headed soldier defending" a beleaguered city, and that from that point he is rather the victim of a curse, going blindly to his doom? Shall we not rather regard him as a brave man who decides to neglect all personal and family considerations in order to save his people as a good king should? When the chorus of women entreat Eteocles not to go to his doom, do they represent duty and reason, or are their appeals introduced, like those of Andromache to Hector in Homer, and those of Clytaemnestra to Orestes in the *Choephores*, merely to make the decision harder for the hero, and so to increase our admiration for his brave resolve? Let Gilbert Murray represent the current view: "In a flash Eteocles is changed. His coolness and self-control are gone. He is a desperate man, overmastered by the Curse."<sup>17</sup> I venture to disagree, for the pleas of the chorus and Eteocles' answers indicate clearly that the choice for him lies between inglorious life and a death of self-sacrifice. When the chorus argue in lines 698-702 that Eteocles will be able by his wealth to escape the name of coward, and that the same wealth may be expected to procure the favor of the gods, it seems obvious that their standards are despicable. Eteocles is right in thinking that he is already abandoned by the gods, since he must either fight his brother or play the coward. Victory with cowardice may be good enough for the chorus, but it is not good enough for Eteocles.

<sup>9</sup> Plutarch *Pericles* 5-8.

<sup>10</sup> *Seven against Thebes* 743 f.

<sup>11</sup> Homer *Iliad* ix. 410-16, xviii. 95 f.

<sup>12</sup> *Ibid.* vi. 447-49.

<sup>13</sup> *Agamemnon* 1297 f.

<sup>14</sup> *Choephores* 896-902.

<sup>15</sup> Gilbert Murray, *Aeschylus: The Creator of Tragedy* (Oxford, 1940), p. 138, citing *Seven against Thebes* 69-73.

<sup>16</sup> Murray, *op. cit.* (note 15, above), p. 143.

<sup>17</sup> *Ibid.*, p. 140.

In Greek tragedy it is the power of the gods, not their benevolence, that is commonly vindicated. Nor do the lamentations of a chorus necessarily represent the final intention of the poet. Sophocles, though he is said to have criticized Aeschylus as one who wrote well, yet not with conscious art,<sup>18</sup> at least followed Aeschylus' treatment of Eteocles in his plays of self-devotion. His Antigone foresees her doom and prefers it to disloyalty. Oedipus also at the end, when the secret of his birth is about to be revealed, heroically prefers to face the truth rather than to gain time by flinching. From one point of view, that of the chorus, such characters are frenzied and savage; yet the poet, who sees life whole, recognizes the greatness of their spirit and glorifies them as Homer does Hector and Achilles. The Labdacidae go clear-eyed to their doom, and that is what makes their story memorable. Aeschylus in the *Seven* uses the chorus of women as a foil throughout. They represent not the poet's view or an ideal spectator, but the inferiority of moral weakness to strength. Aeschylus could not have indicated more clearly his opinion of the chorus and their pusillanimity than he does in the first part of the play, when they are panic-stricken at the mere sounds of battle. It is not to be supposed that Aeschylus thinks better of them when they fail to recognize the rightness of Eteocles' choice and the greatness of his victory over self.

Aeschylus might have depicted Eteocles, as Euripides did,<sup>19</sup> as an ambitious usurper intoxicated by a dream of tyranny, but he chose rather to show in him the supreme self-sacrifice of a patriot. Thus he is able to end his story of the accursed house on a note of peace and triumph. Aeschylus in the third play of a trilogy, as far as we can judge from the *Suppliants* and the *Eumenides*, was wont to emphasize sanity, reasonableness, and order, not the terrors, obsessions, and violence that make man unhappy. So in the *Seven* the curse is kept in the background. The hero is a man of skill and courage whose destiny is determined by his character. It is true of him, as Andromache said of Hector, that his courage was destined to slay him. Like Hector he is deterred by no omen or oracle from fighting for his country.<sup>20</sup> The moral could not be more clearly drawn for the Athenian public. If there is a curse that rests upon a man or his family, that man or family may perish, but if the man has true greatness, the curse will involve him only, not his city. If we now ask the question, who benefited by the application of this moral, the answer is inevitably Pericles.

Tucker in his edition finds a contemporary application that is different from mine. He holds that the play supports "the Cimonian policy of fortification," for it

strongly emphasizes the need of walls to defend the city.<sup>21</sup> Yet why should we suppose that the policy of fortification was Cimonian any more than Themistoclean or Periclean? Aeschylus is not elsewhere found opposing Pericles. In the *Eumenides* he says nothing of the Areopagus that would imply any disagreement with the Periclean policy of limiting its authority to the function of a criminal court. When we consider that the board of generals, headed by Cimon, had awarded the first prize to Sophocles in 468, is it not rather more likely that Aeschylus in 467 would choose a theme in support of Cimon's rival Pericles? Aeschylus fought in battle, why not in the political arena?

In any case the reference to Pericles was not so plain as to obtrude itself. The play is nicely designed to produce a favorable atmosphere without arousing opposition. The use of plays for political propaganda can be illustrated from modern times. Shakespeare's *Coriolanus* became a center of political strife in Paris a few years ago. Since Shakespeare merely adapted Plutarch in this play, it is not likely that he had any propaganda in mind. On the other hand, John Galsworthy must have written *The Skin Game* with reference to recent events, though American audiences at least were largely unaware of the allegorical nature of the play and its political moral. Yet the moral is obvious enough when once it is pointed out. In this play an old family in an English countryside takes up the cause of the Jackmans, poor people who are being dispossessed by a rich upstart family. In the end the quarrel between the two families becomes so embittered and ruthless that not only is the original cause forgotten, but all decent standards are lost in the strife. The Jackmans of course represent Belgium, in whose cause Britain went to war in 1914, ostensibly with noble motives. The moral is plain: that wars undertaken for noble motives may end as desperate struggles in which neither side can afford to neglect any means of winning, no matter how base. Just so, I suggest, *The Seven against Thebes* may have been the best kind of propaganda for Pericles, the kind that is not recognized by the hearers as propaganda at all.

L. A. POST

HAVERFORD COLLEGE

#### COLLEGE PROFESSORS OF ENGLISH ON FOREIGN LANGUAGES

In 1939 the combined English departments of the colleges of Iowa issued a manifesto advocating the study of foreign languages. Their action was taken, however, not on their own initiative, but at the instance of

<sup>18</sup> Athenaeus i. 22a-b.

<sup>19</sup> *Phoenissae* 499-525.

<sup>20</sup> Homer *Iliad* vi. 407, xii. 243.

<sup>21</sup> T. G. Tucker, *The Seven against Thebes of Aeschylus* (Cambridge, 1908), pp. xlii-xlvi, esp. p. xlv.

Professor Roy C. Flickinger, who was head of the department of Classics of the state university. There has apparently been no public mention in the past ten years of Iowa's expressed sentiments toward foreign languages, and no state has followed her lead. It seems clear that the whole episode is now a dead letter.

In 1940 there appeared in the *Supplement to the Publications of the Modern Language Association* the presidential address of the late distinguished Professor Karl Young of Yale. This was a masterful presentation of the values of the foreign languages in relation to English. Certain professors of the latter still think of the address as a sufficient all-time contribution to the foreign languages, for which the teachers of these languages should be grateful, and with which they should be satisfied. They are indeed grateful. But this heartfelt tribute to the unity of our language cause has been buried by time. It may be doubted indeed that it was ever brought to the attention of those who officially plan the high-school curricula. Stately and respectable articles, unaided by push and propaganda, hidden away in periodicals which professors of Education never see, have no ponderable effect upon the course of secondary education.

In May, 1943, *College English* printed "A College English Teacher Looks at the Study of Latin," by Professor William D. Templeman, now of the University of Southern California. This important and effective essay sums up the essential history of the "Latin for English" controversy, and presents a wealth of authoritative testimony in Latin's favor. But six long years have passed. Professor Templeman has not returned to the charge. And his article, which every professor of English should read, is gathering dust in libraries.

Believing firmly in the interdependence of all our language learning and teaching, and desiring to satisfy my own conscience, I have for the past ten years been trying to induce college and university professors of English to risk their special privileges with the school boards and the general public and say something in the market places, frequently and convincingly, on the matter. But I have not met with success. Professional education journals have opened their doors to me repeatedly, but not so the professional English journals. From my considerable correspondence with individual professors of English I am aware that many of them think exactly as I do on the subject in hand, but between such private intellectual accord and genuine collective efforts to do something about the situation there is a great gulf fixed.

Consequently I decided to send a letter to heads of departments of English in strong liberal-arts colleges and a few universities, asking them to lay bare their souls at whatever length they might choose in regard to the desirability of more foreign language for English

and more English for foreign language. Their remarks I would promise to incorporate in a paper that would place before those in educational authority exactly what the professors of English were thinking on the subject. I would not specifically urge Latin (already treated in "Professors of English on the Latin Question," *The Educational Forum*, XIII [1949], 219-25),<sup>1</sup> but would be sure that no discussion of our western languages could slight that basic tongue.

I was prepared for a goodly measure of indifference. In fact the thought ran constantly in my head: "If their love do not persuade them, let not this letter." But I was not quite ready for the extreme coldness with which my letter was treated. Seven answers instead of sixty! Two of these not to be directly quoted, and a third refusing to allow publication "of any part."

But if little grist came to my mill, perhaps there is something to be ground out of that very fact, since it goes far to strengthen the bases of dissatisfaction I have already noted in regard to the general English-faculty attitude toward the foreign languages.

As almost anything is better than indifference when the seeker after sympathy is wrapped up in his subject, I appreciated highly a generously-proportioned letter from Professor E. L. Marilla of the department of English of the University of Louisiana. The accusation it brings against the classicists themselves, that they are prime originators of all the troubles into which the classics have fallen, is by no means the first of its kind that I have heard from professors of English. I consider it much too severe, though the shoe and the sackcloth, when they fit well, should undoubtedly be worn. By the very nature of their subject the classicists have been unavoidably concerned with mechanical thoroughness. There is no permanent satisfaction (a fact which militant and over-confident English-literature-revivers, slightly scornful of deep-set linguistic bases, are apt to overlook in their zeal) for any one in language knowledge that is not stably precise, and thus it devolves upon the conscientious foreign-language teacher, however unpopular it may make him or his subject, to exact of the student every effort necessary to enable him to stand on his own feet when the teacher's hand is withdrawn. But here is part of the letter in question:

They [the teachers] made the study of Latin a study of vocabulary and syntax, and sought to justify and spread their somewhat irrational interest in the sub-

<sup>1</sup> [ED. NOTE: Other articles of a kindred nature by Professor Withers are: "Witnessing for Latin," *School and Society*, LVI (1942), 270-72; "Language and Song," *Modern Language Journal*, XXIX (1945), 461-64; "Latin, Law, and Medicine," *The Educational Forum*, IX (1945), 225-30; "Latin and Lotions," *Journal of Higher Education*, XVI (1945), 488-89; "Five Radio Commentators on Latin," *CJ*, XLI (1946), 279-81; "Cincinnati Symposium," *CO*, XXIV (1947), 54-55.]



ject by the feeble and soon trite argument that Latin is basic in our own language...

The study of Latin...died because it was robbed by its own "promoters" of its true justification. It was dissociated by them from the humanities. In their hands it ceased to be a welcome approach to some of the best that has been known and thought in the world. In their hands it ceased to be an attractive route to the glory that was Greece and the grandeur that was Rome, and became instead a blind alley that ended in its own drudgery. And once it had been made that, nothing except its transformation in capable hands could save it so long as human beings remain human.

The cultural study of English and the modern foreign languages is now dying for much the same reason. Courses in these departments have all but ceased to be courses in the humanities. This condition has come about for the simple reason that the humanities cannot exist in a materialistic climate. When our educational philosophy turned into a full and unabashed expression of materialism, abrogation of the humanities as such became an accomplished fact. The inevitable corollary of this development was that the great heritage of learning became at once a sort of embarrassing gift of the gods which we could neither disclaim nor use as it was. Our problem was then one of trying to make this heritage conform somehow to our new pattern of ideals. This momentous adjustment has been almost completed. We have learned to approach the great and formidable legacy of the ages on practically every account except the ideas and ideals which it embodies. The end result is, if we are frank enough to face the fact, that our courses in the humanities are no longer studies in the humanistic tradition. They represent, instead, courses of instruction in the ways and means of probing the when's, how's, and wherefore's of the monuments of dead ideas. Such courses have in their favor the fact that they can in no positive way conflict with the aims of our materialistic age. They have against them the fact that they cannot reasonably be expected to capture the interest of any one (utilitarian or not) and quite understandably repel the imaginative and inquiring mind.

Such, broadly speaking, is the state of affairs in our liberal arts colleges. If departments of modern foreign languages have resisted this development and advocated resistance, they then have the right to attack other departments for their defection. But when we consider the actual issues that are basic in the current predicament of the humanities, we can see only inexcusable confusion in the idea that the plight of one division can be relieved by the moral support of another. Unfortunately, the real problem in your department and mine is not one to be corrected by mutual cheering squads. [The writer of this paper would here interject that "mutual cheering squads," though a nice, catchy phrase, is far from being what he had in mind in the preparation of the inquiry-letter.]

As Latin became a dead language at the hands of its custodians, your subject and mine are becoming dead subjects because we have yielded to pressure and devitalized them. It is the responsibility of every representative of all divisions of the humanities to recognize the simple fact that the only hope for literature lies in the possible preservation of humanistic ideals.

And when those various divisions begin seriously to assert their professed principles, they will have automatically formed the only solid front that is legitimate or possible. And once this has been accomplished, this charge of selfishness on the part of one division by another will be not merely absurd but unthinkable.

One cannot but applaud this ringing declaration of a magnanimous point of view. I belong, however, for my part, in the camp of those who think that more, not less, language discipline should be forced upon prospective students and teachers of literature; that these must learn early the positive necessity of *toiling* upward linguistically; and that only after they have successfully done so are they in any true sense ripe for the "preservation of humanistic ideals" as they relate to the things of literature (and life through literature). I am in other words against any doctrine of ultimate appeasement in the matter of language, concealed in however high-minded reasoning—appeasement which not only renders "humanistic striving" largely abortive, but which also explains the general inarticulateness of our scientists, and indeed of our whole so-called educated population.

Professor Marilla remarked in a subsequent letter that he did not mean to say that the argument that Latin is basic in our language is feeble in itself. He explained that it became so when used as the sole justification of advanced study in Latin works. The explanation consoled me, for as a matter of fact I doubt that any one has ever urged advantage to English as the sole justification of Latin and Greek study. My valued correspondent also assured me that he vigorously endorsed putting Latin back in the high schools, though he felt that doing so would mean little without an abrupt and utter change from the theories and practices prevailing in secondary education during the past twenty-five years.

It may be indeed, as a friend has written me, that "everything today in education represents a retreat from logic, discipline, law, and literacy," and that this paper is just another exposition of plowing in water. However, I am concerned in it only with a simple, modest exposition of ideas, and have no thought of reversing educational planning and procedures overnight. Let us go on to another reply-letter:

In our department of English there is great interest in the study of the foreign languages. Our major students minor in foreign languages if they have no training in high-school Latin. We recommend Latin, French, and German as minors and do not wish our students to minor in Spanish if it can be avoided. We feel that Spanish does not contribute to the study of English as do the other languages. A student who minors in foreign language with us will have taken a total of seventeen or eighteen hours in foreign languages although these hours may be in two languages.

The department emphasizes the need of ancient languages for the student of English and prefers it to the study of modern foreign languages although it

desires that its students have both an ancient and a modern language at their disposal. It works in the closest cooperation with the department of Ancient Languages and is on extremely friendly relations with the department of Modern Foreign Languages as well.

Your strictures on the selfishness of English departments do not apply here, nor in any other departments with which I am acquainted. I should add also that at Oklahoma the administration of the liberal arts college is extremely friendly to the study of English and foreign languages.

An excellent tribute to foreign languages, as might have been expected from the institutional seat of *Books Abroad!* I would only comment that if the intention of the signer, Professor J. P. Pritchard, chairman of the department of English of the University of Oklahoma, is to deny that Spanish literature is equal in magnificence to any other in the world, then I am against that part of the communication. My feeling is that he makes no such implication.

And now, without comment, the pertinent portions of the remaining letters:

Your conception of the inter-relatedness of the several literatures seems entirely proper to me. And it seems obvious to me that the problems of English departments and Foreign Language departments are, in the very nature of things, quite similar. [Prof. Guy A. Cardwell, head of the department of English, University of Maryland.]

I agree that there should be close cooperation between teachers of English and teachers of foreign languages, but I do not know how such cooperation can be made really effective. I believe that the professors of English here encourage their own students to take foreign languages and emphasize the value of acquaintance with languages other than English. We shall be glad to see the article which you have in mind. [Prof. H. L. Creek, department of English, Purdue University.]

We find at — that almost all students regard our introductory course, required of all freshmen, as both interesting and valuable. It includes considerable theme writing, but most class time is spent in studying the Old Testament, Chaucer, Shakespeare, Milton, some American novels, Conrad, and modern poetry. Moreover many students go on to major in English, more than in any other subject. I doubt whether increased emphasis on the study of foreign languages would affect this situation, though, as I have said, I approve of their being studied.

You may if you wish quote from this letter, but I request that you do not use my name nor that of — College.

Though I should prefer not to be quoted in the forthcoming article, I can assure you that I am in sympathy with your point of view. It is certain that there should be close cooperation between the departments of English on the one hand and the departments of Foreign Languages on the other.

At — all English majors, as well as other students in the College of Arts and Sciences, are obliged to take two years of a foreign language in college, and ordinarily the English major takes in his third

year a survey course in the literature of that foreign language. Students majoring in the foreign languages, in turn, usually take our survey course in English literature. In this way we support each other.

But anything you can do to provide greater impetus in this direction will be useful.

Here must end, *faute de combattants*, this short, sharp, indecisive engagement between foreign languages and English.

Five of the letters recorded above, it may be noted, are from universities. One lone letter, without benefit of signature, resulted from my efforts at contact with fifty colleges.

My circular request may have been poorly conceived and worded. Its timing (near the end of the college year) may have been unpropitious. But I cannot help feeling that if there had been any general warmth of sentiment among college professors of English, who were my principal concern, on the subject treated, imperfections in approach would not have had a killing effect. From no point of view, then, can I extract comfort from the outcome of my inquiry.

In the sharpest of contrast to my lack of success with the colleges in this present instance, however, is the cordial outpouring of appreciation of the necessity of the foreign languages for English by the graduate professors of that language and literature appealed to last year (see the article already cited, "Professors of English on the Latin Question"). This circumstance seems to confirm a thought long in my mind that by and large (and acknowledging "undergraduate" exceptions) there exists a pronounced cleavage between graduate and undergraduate professors of English on the question of whether or not the relative failure in the colleges, and the total failure in many places in the public schools, to support foreign languages is a blight on English-language-and-literature training in our country.

Is it too much to hope that the graduate professors of English will bestir themselves to obviate the pernicious consequences of this fateful lack of harmony between themselves and their disciples?

A. M. WITHERS

CONCORD COLLEGE

### THE NEW STYLE SHEET FOR PHILOLOGICAL AND ARCHAEOLOGICAL PERIODICALS

The project of a uniform style sheet for periodicals devoted to classical philology and archaeology, which was announced in *CW* 43 (1949-1950) 10, and referred to frequently throughout the volume, has been greatly advanced by the publication of a semi-final draft in *AJA* 54 (1950) 268-272. The thanks of all those interested in the progress of scholarship in the fields affected

are due the Editor of the *American Journal of Archaeology*, Dr. Glanville Downey, who initiated the project and has carried it forward energetically.

A number of classical and archaeological periodicals have already declared adherence to the new style sheet. THE CLASSICAL WEEKLY is among these. Because of the fact, however, that a large part of the material for the current volume is already in type or in an advanced stage of preparation, it is not feasible completely to change to the new style at once. For the balance of this volume, articles and reviews edited according to the former practice may appear side by side with material (like the present note) which reflects the standards of the new style sheet. It will probably be feasible to complete the change-over in time for the beginning of *CW* 45.

Those who are engaged in writing articles or reviews for the present volume of *CW* may, at their own option, either continue with the former style or adopt the new style sheet as a guide. A copy of the new guide will be sent free of charge upon request to the Editor, THE CLASSICAL WEEKLY, Hunter College, Bronx Buildings, 2900 Goulden Avenue, New York 63, New York.

## REVIEWS

**The Classical Tradition: Greek and Roman Influences on Western Literature.** By GILBERT HIGHET. New York and London: Oxford University Press, 1949. Pp. xxxviii, 763. \$6.00.

"The scholar has a responsibility to society—not less, but greater, than that of the labourer and the business man. His first duty is to know the truth, and his second is to make it known. For classical scholarship is one of the main channels through which the uniquely valuable influence of the culture of Greece and Rome, still living and fertile, still incalculably stimulating, can be communicated to the modern world—the world that it has already, not once but twice and thrice and oftener, saved from the repeated attacks of materialism and barbarism" (p. 500). Professor Highet has not shirked either duty. He has not only read widely in the Greek and Roman authors, but he has also made himself thoroughly familiar with the literature of England, France, Italy, Germany, and Spain, and with the huge mass of secondary literature which has grown up about the various authors. He has then accomplished the seemingly impossible task of organizing this overwhelming mass of material into a thoroughly unified and exceedingly well-written "outline of the chief ways in which Greek and Latin influence has moulded the literature of western Europe and America" (p. vii).

Professor Highet has chosen the chronological method, and has selected the most notable literary men in each age to illustrate his theme. After an introductory chapter showing how the Greek and Roman tradition survived the early Middle Ages and emerged to quicken the men of the later Middle Ages and the Renaissance, the story is begun with Beowulf and carried through to T. S. Eliot. Of the twenty-four chapters in the book, two are given to Introduction and Conclusion, one deals with English Literature from Beowulf to Aelfric (and this might well have been omitted, since the classical influence was negligible), one with French Mediaeval literature, one with Dante, one with Petrarch, Boccaccio, and Chaucer, seven with the Renaissance, including an excellent chapter on Shakespeare, one with the transition from the Renaissance to the modern world, five with the literature of the seventeenth and eighteenth centuries, and five with modern literature.

The book is designed primarily for students of comparative literature, and, for their convenience, outlines, lists of works, biographical details, and synopses of literary works are interspersed through the text. An excellent critical bibliography (pp. 550-55) is appended for their guidance. Any scholar, however, who is interested in literature will find the book rewarding. Professor Highet's informed personal criticism, his ability to summarize literary movements, and his discrimination in selecting the most interesting and valid of the secondary material are illustrated throughout the book, but especially in his discussion of the quarrel about the relative merits of the ancients and moderns (pp. 261-88), in his summary of the development of baroque prose (pp. 322-54), and in his common-sense solution of the hoary "Who was Lollius?" controversy (pp. 96 f.). Students of the classics will be especially interested in the chapter describing the century of scholarship from Niebuhr to A. E. Housman, and the reasons for the failure of classical teaching (pp. 466-500). A complete index (pp. 707-63) makes the book easy to consult.

Some of Professor Highet's literary judgments will, of course, provoke rabid dissent, but in matters of taste each man has his own prejudices and enthusiasms. In matters of fact there are surprisingly few slips, and it is perhaps captious to point out that "astonish" is not derived from *attoniti*, that statues of the Virgin were never "adored," and that the Chinese do not usually write Mandarin.

It is impossible in a brief review to commend all that is commendable in this book. Professor Highet has undertaken and brilliantly executed a task which required monumental learning, good judgment, and the ability to appreciate good literature in a number of languages. Every admirer of good writing and



urbane, informed literary criticism will find pleasure and profit in Professor Hight's admirable volume.

WILLIAM C. GRUMMEL

NEW YORK UNIVERSITY

**Might and Right in Antiquity, "Dike" I: From Homer to the Persian Wars.** By HARTVIG FRISCH. Translated by C. C. MARTINDALE. ("Humanitas," No. 2.) Copenhagen: Gyldendal, 1949. Pp. 276; 8 plates. 30 kr.

The title of this book promises implicitly, as the introductory chapter does explicitly, a study of Greek ideas relative to the opposition of might to right in antiquity from Homer to the Persian wars. The distinguished author, professor at the University of Copenhagen and onetime member of the Danish parliament and Minister of Education, wrote this book under the sting of Nazi subjection of Danish right to military might, and yet the study of antiquity is not in any way colored by his personal feelings nor is any modern mold used to reshape ancient thought; he is too good a scholar to fall into that easy trap.

It is pointed out in the introductory chapter that: "The problem of the relation of Right to Might and Morality becomes acute whenever the tenure of power is shifted, and thus seems constantly to recur" (p. 15). "But it is characteristic of man's obstinate adherence to the idea of Righteousness, that even in the most violent revolutions each side invariably argues from certain assumptions about Right. And this holds good no less for the oppressed and subjugated than for the victors and the masters, though the argument proceeds from totally different premises" (p. 12). The direction of the author's hope is indicated by his quotation with approval (p. 23) of von Ihering's thesis to the effect that: "It is Egoism that leads Might to Right! Might does not make its way towards Right as to something alien, which it can appropriate from the so-called 'feeling of, or for, Right,' and altogether not as to something higher, to which it must submit with a sense of subordination; but it creates Right as an aim for itself, and from itself—in a word: Right as the policy of Might."

The remaining ten chapters are devoted to the examination of the available sources for the period, as to their ideas on might and right. The pattern is set in the chapter on Homer, which is introduced by a brief survey of the Homeric problem, to make clear the premises involved, and then proceeds to discuss such concepts as Themis, Dikē, Divine Power and Fate, etc. Thus the discussion of each writer is prefaced by a review of the problems involved in his interpretation. This procedure works very well for Homer and Hesiod but becomes cumbersome elsewhere, e.g. in the chapter on Elegy and Iambic, where the discussion of the poets is hardly justi-

fied by the little light they have to throw on the problem in hand, or in that on Theognis, in which twenty-three pages are devoted to the problem of the *Theognidea* (not *Theogniana*) and only fourteen pages to Theognidean ethics. The most serious criticism of the whole work is that it fails to bring into focus the dichotomy which is its subject. In fact we lose sight of might in the discussion of right. Perhaps that is what the otherwise enigmatic "Dike" I of the title-page is intended to suggest. This fault, inherent in the material discussed, may be redressed in the promised second volume, which will deal with the period when men like Euripides, Thucydides, and Plato really come to grips with the problem. In the present volume one may well wonder what such subjects as "Heiresses in Athens," "Heiresses in Gortynian Law," and "Mysteries and Orphism" have to do with might and right.

Frisch is generally well informed and his work, as well as his bibliography, shows a wide familiarity with continental European scholarship. One serious omission is the failure to notice J. M. Edmonds' study of the Theognis problem in the first volume of his Loeb *Elegy and Iambus*. In his approach to literary problems the author generally evinces a laudable conservatism. The book will be of interest in the long run principally for its analysis of the ideas of the individual authors treated, and an index and list of passages discussed makes it usable for such reference.

The translation leaves something to be desired. Even to those who are, like the reviewer, unfamiliar with Danish it must appear that the translator wearied somewhat in his task toward the end, where many turns of expression are hardly English and an unfamiliarity with technical terms betrays itself.

LLOYD W. DALY

UNIVERSITY OF PENNSYLVANIA

**Pindari Carmina cum Fragmentis.** Edidit ALEXANDER TURYN. Cracoviae: Academia Polona Litterarum et Scientiarum, 1948. Pp. xvi, 402.

In 1932 Professor Turyn published at Cracow *De Codicibus Pindaricis*, an exhaustive investigation of the Pindaric MSS designed as the prolegomena of an edition, printing of which was begun in 1938, only to be interrupted by the outbreak of war in 1939. In 1944 the *Epinicians* were published in New York, reproduced from a single copy of the original. Now at last the complete text of Pindar appears.

Only the fragments, then, are new. Before we turn to them it should be mentioned that it is to the 1932 study, which was not, to my knowledge, reviewed in this country, that one must go for the essence of Turyn's contribution to Pindaric scholarship. The stemma set forth in it (p. 77, reproduced in less detail on p. vi of

the 1948 edition) is extremely intricate, and it is hard to feel confident that all the relationships of MSS are exactly as they are there described. But in what is probably his most important disagreement with Schroeder, Turyn is convincing: that the superior Ambrosian recension is represented only by A, and not, as Schroeder thought, also by C, N, O, and others. These are held by Turyn to derive from a branch of the Vatican recension and to have been contaminated by the conjectures of Byzantine philologists. Thus, when an editor prints (as all editors do, Turyn included) *kataschomenos*, the unique reading of C at *Pyth.* i. 10, he has no real manuscript authority, according to Turyn, but is simply accepting a good Byzantine conjecture. The distinction is obviously important, and Turyn's work has not been in vain, even though its practical results are, as reviewers of the 1944 edition of the *Epinicians* observed, slight; for his text is conservative, and does not differ greatly from those of Schroeder and Bowra.

In the fragments there are a number of changes since Bowra's edition (Oxford, 1935), and recent studies of the papyri, especially those of Bruno Snell, are put to use. *Paeans* VIIIb and XI (Schroeder) are combined, following Snell, while VIIIA is printed as a separate poem. The chief additions are 55-65, 152, 194, and 237 (Turyn's numbers; a new numbering was necessary). Nos. 55-65 are scraps of paeans from *P. Oxy.* 841 and 1792 not assignable to any known paean. Other pieces of these papyri, of equal size and interest, might well have been included, e.g. 841: frgs. 86, 87; 1792: frgs. 34, 37, 38. The other three, 152, 194, and 237, are attributed to Pindar on stylistic grounds only, and though it is certainly right to include them, they probably should be segregated or otherwise clearly marked as doubtful. Of the four papyrus fragments printed in Bowra's edition (341-4) as *incerti auctoris*, only 343, the longest, appears here, among the *Paeans*, frg. 54. Bowra's 341 is perhaps Bacchylidean, as Snell has suggested, while 342 and 344, it seems to me, belong in the same category as Turyn's 152, 194, and 237. Turyn's activity in the sphere of conjecture is very moderate in view of the rich opportunity that papyrus fragments offer; there are some twenty restorations in the *Paeans*, most of them slight. Perhaps the most ambitious textual change is in frg. 71, where suggestions of Grenfell and Hunt and Wilamowitz are combined to produce a good new reading.

In the general presentation of the fragments there is the same painstaking thoroughness that is apparent in the work as a whole. Paralleling the citation of ancient *testimonia* which is a unique and praiseworthy feature in the *Epinicians*, we find an unprecedentedly full listing of the contexts in which fragments occur; and in the *Paeans* there are three separate *apparatus*, first the *Oxyrhynchus scholia*, next the *testimonia*, and then the

textual notes. It is above all this thoroughness that is the special merit of Turyn's work, and makes this edition an important one.

GORDON M. KIRKWOOD

CORNELL UNIVERSITY

**Catalogue of Classical Bronze Sculpture in the Walters Art Gallery.** By DOROTHY KENT HILL. Baltimore, Md.: Trustees of the Walters Art Gallery, 1949. Pp. xxxviii, 158; 55 plates. \$6.25.

This is the first catalogue of classical bronzes to appear in this country since Miss Richter, in 1915, published the bronzes in the Metropolitan Museum of Art. A catalogue of the bronzes in the Walters Art Gallery is of particular importance, since the collection formed by Mr. Henry Walters ranks among the largest in this country, and contains a number of very fine pieces. Many of these have been known for a long time, either through older publications, particularly the sale catalogues, or through the many articles in various periodicals by the Gallery's Curator of Ancient Art. From the catalogue under review, Miss Hill has excluded bronze utensils and those bronze statuettes which with certainty once belonged to a vase or implement. These will be published in a later volume. The modern researches into ancient techniques of work in bronze are reviewed extensively in the Introduction, which also contains a short history of the collection. The catalogue proper describes first the large statues, heads, busts, and fragments (Nos. 1-10a) and then treats of the statuettes arranged along biological lines: men, women, "parts of human beings," animals, and monsters. This method has the advantage of quick and easy reference, and should please professional cataloguers. Its drawbacks are that the boundaries of time and style are constantly transgressed, and that the serious student of ancient art has a hard time discovering for himself to what extent the periods and provinces he is interested in are represented in this collection. A concordance at the end might have been of use. The individual descriptions are short and to the point. They contain all the necessary statistics and bibliographical references, and are particularly valuable since Miss Hill has taken great pains not only to describe the physical condition but also to mention whenever an object has been cleaned by electrolysis.

Each piece is illustrated, but the plates are, on the whole, disappointing. Save for the boxer (No. 146) who appears in the frontispiece, each bronze is shown in only one view (not always the most revealing one, either). Several of the plates seem inordinately crowded (with ten or eleven statuettes united on one plate) and recall pages of Reinach's *Répertoire*. Many of the cuts have been trimmed too closely, and the printing itself is of poor quality. Bronzes reproduce worse than almost any

other group of antiquities, and require special care lest they appear flat and smudged in the plates. The fault here seems to lie with the printer, for the photographs of the Walters Art Gallery are of universal excellence, and even the inexpensive postcards that are sold over the counter in the Gallery outshine the illustrations in this book.

Some minor notes and comments may be appended here: The "twin" of the bronze boy in Oriental dress (No. 49) is now in the Metropolitan Museum (Acc. No. 49.11.3). These are figures of very young boys, and can hardly represent the Dioskouroi. The satyr (No. 86) comes from the J. E. Taylor collection, and is No. 358 in the catalogue of Christie, Manson, and Woods (London, July 1-4, 9-10, 1912). The infibulated dancer (No. 87) does not seem to possess any of the characteristics by which we distinguish satyrs or silenoi. The "Amazon" (No. 236) might have been included in Appendix II as a modern work. The helmet and peplos are misunderstood, and the gesture of the left hand (lifting the skirt) seems to have been copied from the girl athletes in London and Athens (W. Lamb, *Greek and Roman Bronzes* [London, 1929], pl. 33).

The name of the prince of collectors, Tyszkiewicz, is misspelled throughout the book, and an astonishing number of misprints mar the Bibliography (pp. 129-42).

DIETRICH VON BOTHMER

METROPOLITAN MUSEUM OF ART

#### Letters of Cicero: A New Selection in Translation.

By L. P. WILKINSON. London: Geoffrey Bles, 1949. Pp. 200. 15s.

The fascination which Cicero's letters have for classical students is neither difficult to explain nor embarrassing to admit. For one thing, they contain a frank disclosure of the workings ". . . of Rome's least mortal mind . . ." For another, those who read them reveal not only their devotion to learning but also a consistently universal interest in the engaging drama of politics, philosophy, and *personalia*.

In bringing out a translation of slightly fewer than 150 letters and excerpts from the letters, Mr. Wilkinson has tried to take full advantage of the implications in both premises. His theme is ". . . the recurrent plot of the dilemma between inefficient freedom and efficient dictatorship . . ." (p. 18). He resolves this conflict in terms of a proposal ". . . to give a representative expression of Cicero's career and character, of life in his day, and of the changing political scene . . ." (p. 7). In his exposition he has put somewhat less emphasis on the many private woes which plagued his central character than on the foreign and domestic crises which preceded the dissolution of the Republic. The post-Civil War selections (pp. 121-51) most nearly capture the

flavor of the entire correspondence; for they synthesize Cicero's variable life with the kind of narrative momentum which one looks for in fiction. Unfortunately the speed achieved here is not present in the discussion of other periods, where limits of space have obscured the author's theme and purpose. Consequently, the ancient conflict between freedom and dictatorship does not always come through so sharply as one might wish.

Yet the truth is that Mr. Wilkinson had to satisfy more rigid requirements than those imposed by composition and scholarship. He assumed the considerable burden of making Roman history momentous to the layman when he addressed himself to ". . . readers who are not conversant with the classics . . ." (p. 7). One cannot say that he failed for lack of effort. The lively intimacies of *sermo cotidianus* stand out in such phrases as "good God," "damn me," and "for God's sake." References to Pozzuoli and Anzio, to "the National Assembly" and "Turkish bath," and to "presidential chair" and "rank of colonel" give a modern note to the translations. Short summaries bridge the gaps between sections of letters. An introduction, an epilogue containing Plutarch's dramatic account of Cicero's death, a glossary of technical terms, and an index of proper names provide a measure of background material.

Modern political phraseology, mild profanity, and Italian place names, however, are not equal to the task of bringing to the uninitiate an intelligible review of the last third of Cicero's life. Artificial devices such as these, and the use of a precious few letters to cover two critical decades serve merely to emphasize that the author has made excessive demands on the reader who is outside the classical sphere. The total effect, therefore, is a patchwork of events in which Caesar, Cicero, Pompey, and Octavius are the leading, if somewhat nebulous, figures.

C. HOWARD SMITH

CLIFFORD J. SCOTT HIGH SCHOOL  
EAST ORANGE, NEW JERSEY

#### Medical Latin and Greek. By MIGNONETTE SPILMAN.

Revised ed.; Salt Lake City: Privately Printed, 1949. Pp. ix, 139. \$3.25. (May be obtained from the author at K. H. 316, University of Utah, Salt Lake City 1, Utah.)

In these days when students in medical courses have no acquaintance with Greek, and but little with Latin, there is a growing awareness of the need for some such handbook, call it a short cut if you will, which will in some measure remedy the deficiencies in the language training of the serious student and help him to understand the significance of the elements which make up many scientific terms. While to the teacher of Latin and Greek such a short cut may seem to be heresy, the

realities of the situation must be accepted and measures taken to meet them.

*Medical Latin and Greek*, a revision of the 1941 edition (cf. *CW*, XXXV [1941-42], 281 f.), is just such a handbook. There is an excellent introduction, which gives the student his bearings, followed by a clear résumé of the main points in the pronunciation of Latin and Greek words. The body of the book is divided into two parts, the first dealing with Latin words or roots of medical significance, and the second with Greek words.

In the first main section there is a rather extensive explanation of Latin noun, adjective, and verb formation, followed by a full list of prefixes and suffixes with examples of their use. The most important part of this section is the vocabulary, arranged alphabetically, of some 690 Latin words. Under each word there are examples, varying from three to six, of its use in medical terms. This is followed by a list of 450 review words and stems. The second part follows the same pattern: explanation of Greek word formation, prefixes and suffixes, a vocabulary of 465 Greek words with examples of use, and 436 review words. This is surely a comprehensive list of basic medical terms.

Lists of words have a way of looking forbidding, but the author has given a clear and understandable background for the vocabulary words with sufficient examples to give reality to the Latin and Greek stems. There are enough examples and review words to enable the student to acquire the habit of analyzing unfamiliar terms and of seeing the Latin or Greek element in the English word. The book is not intended to be a substitute for a medical dictionary. However, it should make such a dictionary more intelligible and increase the student's reading speed.

Errors and omissions in the earlier edition have been corrected. New words and examples have been added; some words appearing in the first edition have been dropped. The book has been enlarged from 88 to 139 pages. It is well organized, and well adapted to class room use. Like the original edition, it is lithoprinted on good paper of ordinary student notebook size. The type is clear and readable. There is certainly enough material for a good five hour course, and, in the hands of a teacher who knows Latin and Greek, the book should provide the basis for a stimulating and useful course.

WINNIE D. LOWRANCE

UNIVERSITY OF KANSAS

#### **Sophocles, *Oedipus Rex*: An English Version.**

By DUDLEY FITTS and ROBERT FITZGERALD. New York: Harcourt, Brace and Co., 1949. Pp. 109. \$2.50.

It is good to see another Greek play liberated from the dead language of the academic translators by the

now familiar collaboration of two young American poets. Yet, excellent as the translation is when compared with all other versions of the play (W. B. Yeats' outrageous mishandling included), it might with more care have been better. Where, in their earlier translations, I once complained of a too consistent gauntness of language, I now find too often a vividness and heightening not borne out by the Greek: "shamelessness" (357); "weave your own doom" (379); in Ode I, Strophe 2 (p. 33), the rhyming of the third and fourth lines; "deadliest" (546); "evil incarnate" (627); "what net has God been weaving for me?" (738); "he plummets to the dust of hope" (876), which is also obscure. "And it is wholly and for ever theirs" (p. 97) is not in the Greek at all, nor is "Your fate is clear, etc." (1348-49). "You will see a thing that would crush a heart of stone" (p. 98) and "this weight of monstrous doom" (p. 100) are much more than the Greek: there are other places that might be added.

Actual errors or serious omissions are few but must be listed: "Tell me, Oh child of golden Hope, immortal Fame" (my translation) is missing from Parodos, Strophe 1, end (p. 13); *gnômêi* is not translated, 524; but it is essential because emphasized in 525 and 527; "I do not know how seriously" (527) should be "with what meaning"; "where my heart saw none" (688) is violent and not right at all; and the contrary to fact condition of 984-85 is actually turned into a wish, which even Oedipus at that moment could not utter.

Nevertheless, despite these pinpricks, my faith in the translators and their productions is not greatly shaken; this translation is more exact and less rhetorical than E. F. Watling's in the Penguin Classics (1947), although the latter's rhymed choruses have an attractive quality of firmness which I like: neither version is as close to the Greek (while still preserving much of the poetry) as one I am now editing for publication with several other unpublished modern verse translations of Greek plays. The choruses of the *Oedipus Rex* are not especially great; they do not, therefore, lose more than they normally might in the Fitts-Fitzgerald English. An actor will not feel foolish to speak these lines: and the essential concentrated agony of the play comes through to the reader.

L. R. LIND

UNIVERSITY OF KANSAS

**Lactantius' *Epitome of the Divine Institutes*.** Edited and translated, with a Commentary, by E. H. BLAKENEY. London: Society for Promoting Christian Knowledge, 1950. Pp. xiv, 175. 11s.

Blakeney has done good service in making available Lactantius' *Epitome of his Institutiones divinae* in a satisfactory text and a readable translation. Although he



has studied the conjectures of other scholars, he has generally followed the edition of Routh (1845). Most of the conjectures which he has incorporated into his text seem to be reasonable. In chapter 12, the substitution of *aliquid tamen* for *aliquid tale* is hardly necessary, nor is his reading, in chapter 54, of *sacris dii eorum* for *sacris deorum*. In chapter 39, he accepts Routh's emendation of *alia vero levia* for *illa vero levia*; in his translation, however, he uses "these" (*illa*) instead of "others" (*alia*). These are slight blemishes in an excellent text.

The translation is fairly literal, for the simple Latin of the *Epitome* lends itself readily to a rapid, easily read English style. In chapter 30, one might question the propriety of rendering *etiam cum his congregari non verebor* by "I shall not fear to break a lance with him." The metaphor from the days of chivalry is perhaps too anachronistic. Two misprints mar the translation: in chapter 21, "Cumina" should be "Cunina," and in chapter 57 there is an obvious misprint of "then" for "than" in the phrase "sooner than offer libations to gods." These errors in text and translation are so trivial that they would not merit notice if Mr. Blakeney had not in his Preface (p. viii) requested mention of them.

An introduction of six pages tells adequately of Lactantius and his work, and forty-three pages of notes illuminate much that would be dark to the general reader. Instead of printing his bibliography separately, the editor has sensibly inserted short bibliographical paragraphs where they are appropriate in the notes. This arrangement is well suited to his purpose.

It is to be hoped that Blakeney or other equally competent scholars will be encouraged to prepare additional volumes of patristic masterpieces after the manner of this book. Two titles readily suggest themselves: the *Commonitorium* of Vincent of Lerins, and the *Cura pastoralis* of Gregory the Great. The appearance of such volumes as this is an encouraging sign of renewed vigor in both classical and theological studies.

JOHN PAUL PRITCHARD

UNIVERSITY OF OKLAHOMA

**Demosthenes VII: Funeral Speech, Erotic Essay (LX, LXI); Exordia and Letters.** Translated by N. W. and N. J. DEWITT. ("Loeb Classical Library," No. 374.) Cambridge, Mass.: Harvard University Press, 1949. Pp. xi, 388. \$3.00.

This volume, completing the Loeb Demosthenes, contains works whose authenticity was suspected even in ancient times. Jebb rejected them all, except such Exordia as he believed were extracted by the compiler from complete speeches of Demosthenes (five are identical with the beginnings of extant orations). Blass accepted

two of the six Letters and all fifty-six Exordia, which he took to have been composed by Demosthenes in advance, for use as needed (Cicero made himself a similar stock-pile of introductions; see *Att.* xvi. 6. 4). The Funeral Speech and Erotic Essay, typical specimens of epideictic rhetoric, have found few defenders, but the present translators recommend an open verdict.

The text presented is that of Blass, with minor variations. The notes are thoroughly satisfactory, but the style of the translation will disappoint those familiar with the original writings of the two translators. It suffers from too close adherence to Greek idiom and sentence structure. The reader finds himself constantly turning to the Greek text to disentangle the syntax of sentences longer than English, with its lack of inflections to point the way, can tolerate. See for example *Letters* 3. 21-22, a sentence of 130 words. One notes repeated un-English idioms, such as "I am amazed if" (*Letters* 3. 11 and 23), and "shall" in future-most-vivid protases (cf. *Letters* 3. 15, where the correct English idiom is co-ordinated with the Greek: "... if you are going to be so minded . . . and if the people . . . shall remember."). So the familiar Greek neglect of secondary sequence is reproduced intolerably in *Letters* 6. 2: "After I heard his story it seemed to me best to send him to you in order that . . . you may be of good cheer . . ."

Over a quarter of the volume (pp. 271-388) is occupied by a General Index to all seven volumes of the Loeb Demosthenes. There is no indication whether this useful feature should be credited to the translators of Volume VII or not.

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**Epikur, Von der Ueberwindung der Furcht: Katechismus, Lehrbriefe, Sprachsammlung, Fragmente.** Translated by OLOF GIGON. ("Die Bibliothek der Alten Welt," Griechische Reihe.) Zürich: Artemis-Verlag, 1949. Pp. 1, 134. S. Fr. 9.80.

This is a pocket volume for the general reader. The gadgets of scholarship are avoided. Even the Authorized Doctrines are not numbered and the fragments only by a running heading. Forty notes, brief analyses, and references to Usener's *Epicurea* are assembled at the back. The bibliography is up to date except for the omission of Ettore Bignone's *L'Aristotele perduto e la formazione filosofica di Epicuro* (Florence: "La Nuova Italia," 1936).

The translator follows Usener closely, although the long and somewhat labored introduction shows diligent reading of the history of philosophy. He offers nothing about the extension and vogue of Epicureanism. He devotes only a page and a half to the life of Epicurus. It is a slip in arithmetic to make him sixty-one years



old (p. 1) at death, but it is Usener's error to have him study as a lad with Nausiphanes; his quarrel with this philosopher became notorious, which proves him to have been a mature man at the time. It is also Usener's error to restrict the military training for ephebes to one year; correction to two years has been made certain by Aristotle's *Athenian Constitution* (42. 5). It should be added that Usener's text is no longer the best.

Within these limitations the book is praiseworthy. The version is as good as any known to the reviewer, who differs from all on many points. The tone is neither supercilious nor condescending but genuinely sympathetic. The emphasis is on ethics, where it belongs. The aim is to make Epicurus attractive and understandable to the intelligent layman and this is a real service to classical studies.

NORMAN W. DEWITT

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UNIVERSITY OF TORONTO

**"Barbarous Radiates": Imitations of Third-Century Roman Coins.** By PHILIP V. HILL. ("Numismatic Notes and Monographs," No. 112.) New York: American Numismatic Society, 1949. Pp. vii, 44; 4 plates.

Imitations of Roman third-century coins, issued by private or semi-official mints to relieve the shortage of small change, began to be made in Gaul and Britain soon after the middle of the century. About 270 in Gaul, and some twenty years later in Britain, these were replaced by much smaller pieces with a radiate head, known as *minimi*. Their manufacture continued until about 330, when they were supplanted by imitations of fourth-century types. A few radiates continued to be issued, however, until the mid-fifth century when, at the time of the great metal shortage, quantities of radiates of very small size were struck which ultimately became models for some of the earliest Germanic coins of Britain. In the work under review, a general consideration of these important transition issues is supplemented by a map of find spots and admirable appendices listing both British and continental hoards, with an analytical table of their contents. A very useful introduction to a difficult and obscure subject.

ALFRED R. BELLINGER

YALE UNIVERSITY

FOR NOTICE OF NEW STYLE SHEET  
PLEASE SEE PAGES 55-56, ABOVE

## NOTES AND NEWS

This department deals with events of interest to classicists; the contribution of pertinent items is welcomed. Also welcome are items for the section of *Personalia*, which deals with appointments, promotions, fellowships, and other professionally significant activities of our colleagues in high schools, colleges, and universities.

The *Fédération Internationale des Associations d'Études Classiques*, in which the United States is represented by the American Philological Association, held its first Congress in Paris during the week of August 28 to September 2, 1950, under the auspices of UNESCO. More than three hundred classicists from twenty-five countries gathered for the meetings, the primary purpose of which was to devise a specific program of international cooperation. In addition, the congress served as a meeting-place for scholars from all over the world. Ideas were freely and eagerly exchanged, and many friendships made. Among the score of proposals submitted to the assemblage was the project of a Documentation Center, preferably located in Paris, which would receive copies of all classical periodicals, and offer in exchange a bulletin summarizing the material received; such a center would also make available microfilm copies of articles appearing in the periodicals in its files. Also proposed was a commission to organize a second congress of epigraphy, similar to the Amsterdam Congress of Greek and Latin Epigraphy, the task of which would be the establishment of an International Association of Epigraphists. Proposals dealing with the *Thesaurus Linguae Graecae*, a new history of Latin literature, a bibliography to replace the discontinued Bursian's *Jahresberichte*, and the establishment of a list of projected doctoral theses in the classics were also advanced. Among the papers delivered was one by Miss Gisela M. A. Richter of the Metropolitan Museum of Art, New York, who spoke on "Nature et chronologie des apports hellénistiques." It was proposed that the next Congress of the *Fédération* be held in August, 1954, in Copenhagen, to coincide with the next international meeting of the papyrologists. Inquiries should be addressed to M. A. Dain, 42 Rue de Dantzig, Paris XV, France.

Rockford College, Rockford, Illinois, is offering a departmental scholarship in Latin of the value of \$900 (\$450 a year for two years). Candidates for the scholarship must have had two or more years of Latin in high school, and must take an examination which tests particularly the student's ability to read Latin. For further information applicants are requested to write to the Director of Admission at the college. Applications must be filed by February 1, 1951.

The Columbia University Players presented Euripides' *Iphigenia in Aulis* in the rotunda of the Uni-

versity's Low Memorial Library on Wednesday, Thursday, Friday, and Saturday, November 1-4, 1950.

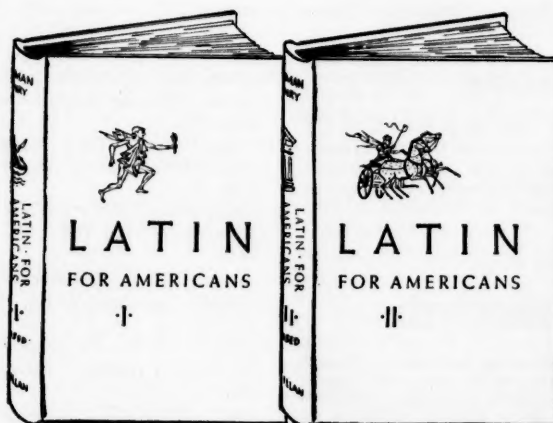
## PERSONALIA

Dr. Anna H. Griffiths, who, as a teacher in the Brooklyn Friends' School, received the C. A. A. S. Rome Scholarship for the summer of 1949, has been appointed Instructor in the Department of Classical Languages at Brooklyn College, New York.

## BOOKS RECEIVED

Here are listed all books received by THE CLASSICAL WEEKLY the subjects of which are deemed to fall within the WEEKLY's scope. Listing here neither precludes nor assures a subsequent review. Books received will not be returned, whether or not they are listed or reviewed.

- BABINGER, FRANZ, and Others. *Die Religionen der Erde: Ihr Wesen und ihre Geschichte*. 2d ed.; Munich: Münchner Verlag, 1949. Pp. vii, 480. DM 18.
- BEINTKER, ERICH, and KAHLENBERG, WILHELM (trans.). *Werke des Galenos*, Vol. III: "Die Kräfte der Nahrungsmittel, Buch I-II." Stuttgart: Hippokrates-Verlag Marquardt & Cie., 1948. Pp. 138. DM 8.50.
- BETZ, WERNER. *Deutsch und Lateinisch: Die Lehnbildungen der althochdeutschen Benediktinerregel*. Bonn: Bouvier, 1949. Pp. 227. DM 9.
- BOLHUIS, ANDRIES. *Vergilius' vierde ecloga in de Oratio Constantini ad Sanctorum Coetum*. (Diss., Amsterdam.) Ermelo: P. Bolhuis, 1950. Pp. viii, 86.
- BRANDENSTEIN, WILHELM (ed.). *Frühgeschichte und Sprachwissenschaft*. ("Arbeiten aus dem Institut für allgemeine und vergleichende Sprachwissenschaft," No. 1.) Vienna: Gerold, 1948. Pp. 191. \$3.00.
- CARRATA, FRANCO. *Cultura greca e unità macedone nella politica di Filippo II*. ("Università di Torino, Pubblicazioni della Facoltà di Lettere e Filosofia," Vol. I, Fasc. 3.) Torino: Università di Torino, 1949. Pp. 47. L. 380.
- DAHLMANN, HELLFRIED (ed. and trans.). *L. Annaeus Seneca, De Brevitate Vitae*. ("Das Wort der Antike," No. 1.) Munich: Hueber, 1949. Pp. 88. DM 4.50.
- DIRLMEIER, FRANZ (ed. and trans.). *Platon, Phaidon*. Munich: Heimeran, 1949. Pp. 285. DM 8.50.
- ERNOUT, A., and PÉPIN, R. (eds. and trans.). *Pline l'Ancien, Histoire naturelle XI*. ("Collection des Universités de France.") Paris: "Les Belles Lettres," 1947. Pp. 221.
- GALLI, GALLO (trans.). *Platone, Fedro*. ("Piccola Biblioteca Filosofica.") Bari: Laterza, 1949. Pp. vii, 197. L. 460.
- GRONINGEN, B. A. VAN. *Vier Voordrachten over de Griekse Tragedie*. Leiden: Stenfort Kroese, 1949. Pp. 51. 2.75 guilders.
- IBSCHER, ROLF. *Die Papyri als Zeugen antiker Kultur*. Berlin: Akademie-Verlag, 1949. Pp. 55; 8 plates. DM 1.50.
- JUNKER, HEINRICH (ed.). *Sprachphilosophisches Lesebuch*. Heidelberg: Winter, 1948. Pp. vi, 302. DM 9.50.
- KÄHLER, HEINZ. *Das griechische Metopenbild*. Munich: Münchner Verlag, 1949. Pp. 112; 95 plates. DM 19.50.
- KÄHLER, HEINZ. *Wandlungen der antiken Form*. Munich: Münchner Verlag, 1949. Pp. 80; 52 plates. DM 18.
- LAWRENCE, D. H. *Promenades étrusques*. Translated by THERESE AUBRAY. Paris: Gallimard, 1949. Pp. 237.
- LENZEN, HEINZ. *Die Sumerer*. Berlin: Gebr. Mann, 1948. Pp. 63. DM 3.
- NAUMANN, RUDOLF. *Die Hethiter*. Berlin: Gebr. Mann, 1948. Pp. 68. DM 3.
- PISANI, VITTORIO. *Glottologia indoeuropea: Manuale di grammatica comparata delle lingue indoeuropee con speciale riguardo del greco e del latino*. 2d ed.; Torino: Rosenberg & Sellier, 1949. Pp. xl, 310. \$4.60.
- REICHERT, HEINRICH G. *Lateinische Sentenzen: Essays*. ("Sammlung Dieterich," No. 49.) Wiesbaden: Dieterich, 1948. Pp. xvii, 463. DM 12.
- SCHNITZLER, HERMANN. *Mittelalter und Antike: Ueber die Wiedergeburt der Antike in der Kunst des Mittelalters*. ("Gestalten und Probleme," No. 3.) Munich: Desch, 1948. Pp. 71; 32 plates.
- SLUITER, TH. H. (ed.). *L. Annaeus Seneca, Octavia: Fabula Praetexta*. ("Grieksche en Latijnsche Schrijvers met Aanteekeningen," No. 60.) Leiden: Brill, 1949. Pp. vii, 83. 1.90 guilders.
- SMITH, E. BALDWIN. *The Dome: A Study in the History of Ideas*. ("Princeton Monographs in Art and Archaeology," No. 25.) Princeton, N. J.: Princeton University Press, 1950. Pp. x, 164; 228 illustrations. \$7.50.
- STELLA, LUIGIA ACHILLEA. *Cinque poeti dell'Antologia Palatina*. Bologna: Zanichelli, 1949. Pp. ix, 385. L. 2000.
- TAEGER, FRITZ. *Die Kultur der Antike*. Cologne: Schaffstein, 1949. Pp. 156; 1 map.
- VOGT, JOSEPH. *Constantin der Grosse und sein Jahrhundert*. Munich: Münchner Verlag, 1949. Pp. 303. DM 14.50.
- WESENBERG, GERHARD. *Verträge zugunsten Dritter: Rechtsgeschichtliches und Rechtsvergleichendes*. ("Forschungen zum römischen Recht," Vol. I, Part 2.) Weimar: Böhlau, 1949. Pp. x, 183. DM 9.60.
- ZELLER, EBERHARD. *Hannibal*. Ueberlingen am Bodensee: Delfinverlag, 1947. Pp. 497. DM 9.



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